

# The Musical World.

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SATURDAY, MAY 24, 1856.

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**HER MAJESTY'S THEATRE.**—Mdlle. Piccolomini.—Grand Extra Night, Wednesday, May 23, a combination of attractions, including the new Opera *LA TRAVIATA*. Violetta, Mdlle. Piccolomini. On Thursday, May 29, there will be no performance. On Friday, May 30, a Grand Extra Night, with a variety of Entertainments in Opera and Ballet.—Applications for boxes and stalls to be made at the Box-office of the Theatre, Colonnade, Haymarket.

**ROYAL ITALIAN OPERA, LYCEUM.**—EXTRA NIGHT—NEXT WEDNESDAY.—MDLLE. CERITO.—On Wednesday next, May 23, a Grand Extra Night will take place, on which occasion will be performed Verdi's favourite Opera, *RIGOLETTO*. Principal characters by Madame Bosio, Mdlle. Didici, Signor Ronconi, Signor Tagliafico, Signor Polonini, and Signor Mario. Conductor, Mr. Costa. After which, the Divertissement entitled *EVA*. Principal characters by M. Desplaces and Mdlle. Cerito. Commence at Eight. There will be no performance on Thursday.

**MADAME JENNY GOLDSCHMIDT LIND.**—Farewell Concerts, Exeter Hall.—Mr. Mitchell respectfully announces the last Concerts which will be given by Madame Goldschmidt in this country: Wednesday evening, June 11, 1856, grand Miscellaneous Concert, with full band and chorus; Wednesday evening, June 25, 1856, Haydn's Oratorio, "The Creation"; and Monday evening, June 30, 1856, grand Miscellaneous Concert, with full band and chorus, on which occasion Madame Goldschmidt will make her last and farewell appearance in this country. Reserved and Numbered Seats, One Guinea; Unreserved Seats (body of the Hall), 10s. 6d., Area (under West Gallery), 7s. No more tickets will be issued than can be conveniently accommodated. Applications for tickets received by Mr. Mitchell, Royal Library, 33, Old Bond-street.

**HERR BERNHARD MOLIQUE** begs to announce that he will give, under the most distinguished patronage, a Morning Concert at the Hanover Square Rooms, on Monday, June 2nd, at Three o'clock. Tickets, Half-a-Guinea; Reserved Seats, 15s. each: to be had of Herr Molique, 9, Houghton Place, Amphil Square; and at the principal music-sellers.

**MUSICAL UNION.**—TUESDAY, MAY 27th, WILLIS'S ROOMS, Half-past Three. Quartet in A, No. 5, Beethoven, Prelude, Sarabande, Bourée, and Gigue; Piano Solos, S. Bach; Quartet, E minor, Op. 44, Mendelssohn; Grand Septet, D minor, Hummel. Executants:—Ernst, Cooper, Hill, Piatti, Howell, Remusat, Barrett, and Harper. Pianist:—Halle. Tickets, half-guinea each, to be had of Cramer and Co., Chappell and Olivier. Madame Schumann will play at the Sixth Matinée, June 10th. J. ELIA, Director.

**ORCHESTRAL UNION.**—HANOVER-SQUARE ROOMS.—The SECOND CONCERT of the season will take place on Thursday morning, June 5th. Vocalist, Mdlle. Jenny Bauer; Solo Performers, Miss Arabella Goldard and M. Sainton. Conductor, Mr. Alfred Mellon.

**MISS STABBACH** has the honour to announce that her ANNUAL CONCERT will take place at the Hanover-square Rooms, on Tuesday evening, May 27th, to commence at eight o'clock. Vocalists—Madame Viardot, Miss Stabbach, Herr Reichardt, and Mr. Weiss. Instrumentalists—Miss Arabella Goldard, Messrs. Deichmann, Pague, Regondi, and Oberthür. Conductors—Messrs. Frank, Mori, and Francesco Berger. Tickets—Numbered Stalls, 10s. 6d.; Reserved Seats, 5s.; to be had of the principal music-sellers, and of Miss Stabbach, 11, Edgeware-road, Hyde-park.

**MDLLE. ANNIE DE LARA** begs to announce her EVENING CONCERT takes place on Tuesday next, 27th instant, by the kind permission of Lady Pollock, at Queen-square House, Guildford-street, Russell-square, under the most distinguished patronage. Vocalists—Meadames Emilie Krall, G. Allyne, A. de Lara, Miss Lascelles, Signori Albicini and Veroni. Instrumentalists—E. Aguilar, Vietri, Collins, Miss Medora Collins, and Mr. George Lake. Accompanists—Signor Piatti, Maurice Davies, and Mr. George Lake. Reserved Seats only, of Mdlle. A. de Lara, 3, Torrington-square, 10s. 6d. and 21s. each.

**MR. AGUILAR** begs to announce that his Annual Concert will take place at the Hanover Square Rooms, on Thursday Morning, June 19th. Vocalists—Madame Viardot Garcia, Mdlle. Emilie Krall, Mdlle. Beyer Zerr, and Herr Reichardt. Instrumentalists—Herr Ernst, Mr. Webb, Herr Hausmann, Mr. Lazarus, and Mr. Aguilar. Conductor—Herr Kuhe. Among other pieces will be performed Mr. Aguilar's new Trio for Pianoforte, Violin, and Violoncello. Tickets 10s. 6d. and 7s.; to be had of all the principal Music Publishers, and of Mr. Aguilar, 151, Albany-street, Regent's-park.

**MR. AND MRS. ALFRED GILBERT** beg to announce that their FIRST PERFORMANCE of CHAMBER MUSIC (Fourth Annual Series) will take place at Willis's Rooms, on Monday, June 2nd. Tickets to be had of Mr. Alfred Gilbert, 13, Berners-street, Oxford-street.

**HERREN LEOPOLD and MORITZ GANZ**, Concert-meister and Solo Violinist and Violoncellist to His Majesty the King of Prussia, and **HERR WILHELM GANZ**, respectfully announce that they will give a GRAND MORNING CONCERT, on Saturday, June 14th, 1856, at the Hanover Square Rooms, on which occasion they will be assisted by the most eminent artists.

**MRS. JOHN MACFARREN'S** Second Matinée of Pianoforte Music, at 27, Queen Ann-street, will take place on Saturday, June 14, from 3 to 5 o'clock, when she will be assisted by Herr Ernst, M. Barret, Mr. Williams, M. Baumann, Mr. Walter Macfarren, Mr. Swift, and Mr. Weiss. The pianoforte by Messrs. Erard. Tickets, 7s.; of Mrs. John Macfarren, 40, Stanhope-street, Gloucester-gate, Regent's-park.

**WILLIS'S ROOMS**, King-street, St. James's. Under the immediate Patronage of his Serene Highness, PRINCE EDWARD of SAXE-WEIMAR.—Herr NABICH begs to announce that his MORNING CONCERT will take place at the above Rooms on the 7th of June, when he will be assisted by the most eminent artists. To commence at Half-past Two o'clock.—Tickets, at 10s. 6d. each, to be had at all the principal Music-sellers, and of Mr. N., No. 74, Newman-street, Oxford-street.

**MISS MESSENT and MR. BRINLEY RICHARDS'** CONCERT, TUESDAY EVENING next, May 27, WILLIS'S ROOMS.—The new Bass Vocalist, Mr. Tilliard, will sing, for the first time with Miss MesSENT, a new duet, "How beautiful is night," composed by Mr. Brinley Richards. Miss MesSENT will also sing Balfe's new Cavatina, "Merry May."

**MISS MESSENT and MR. BRINLEY RICHARDS'** CONCERT, Tuesday Evening next, May 27th, at Willis's Rooms, St. James's. The following eminent artists will assist—Mad. Clara Novello, Miss MesSENT, and Miss Dolby; Herr von Oesten; Mr. Weiss, and Mr. Borda; Signor Piatti, Herr Molique, and M. Goffrie.—Conductors, M. Benedict, Mori, and W. Ganz. Madame Clara Novello and Miss MesSENT will sing some new songs by Macfarren and Balfe. Mr. Weiss and Miss MesSENT will sing Mr. Brinley Richards' new duet, "How beautiful is night." Mr. Brinley Richards will play with Herr Molique, Mozart's Sonata-duo in A major; and with Signor Piatti, Molique, and Goffrie, Mozart's Quartett in G minor. Signor Piatti will introduce one of his celebrated solos, and Herr Molique a Fantasia on "Austrian Airs." Mr. Brinley Richards will play his own compositions, "Le Soir" (Pastorale in E major), and a new Fantasia, "Souvenir de Bellini." Reserved seats, 10s. 6d.; Single tickets, 7s., of Miss MesSENT, 6, Hinde-street, and of Mr. Brinley Richards, 4, Torrington-street, Russell-square.

**SIGNOR GIULIO REGONDI** begs to announce that his ANNUAL MORNING CONCERT will take place at the Hanover Square Rooms, on Friday next, May 30, commencing at 2 o'clock precisely. Vocalists—Madame Clara Novello, Miss Stabbach, Mdlle. Federica Rainaldi, Miss Lascelles, Madame Viardot Garcia, and the gentlemen of the Orpheus Glee Union. Instrumentalists—Pianoforte, Herr Tedesco; harp, Herr Oberthür; violoncello, Herr Lidel; guitar and concertina, Signor Giulio Regondi. Conductor, Signor Li Calci. Reserved seats, half-a-guinea, to be had only of Signor Giulio Regondi, 24, Upper George Street, Bryanston Square. Tickets, 7s. each, to be had of the principal music-sellers.

**MADAME THERESA HUBER** (pianist from Munich), announces that her "Matinée Musicale" will take place on Saturday the 31st of May, at WILLIS'S ROOMS, at half-past two o'clock. Vocalists—Miss Stabbach and Mdlle. Sedlatzek; Instrumentalists—Madame Huber, Signor Regondi, Messrs. Oberthür, Ries, and Pague; Conductors, Mr. Aguilar and Herr Schlosser. Tickets, 10s. 6d. and 7s., to be had of Madame Huber, 6, Albert Terrace, Richmond-road, Westbourne Grove, Bayswater; or of Messrs. Cramer and Co., Wessel and Co., and Schott and Co., in Regent Street.

**PICCO**, the Blind-born SARDINIAN MINSTREL and MUSICAL PHENOMENON.—For concerts or private parties, address to Mr. Gay, 4, Lichfield-street, Soho. See notices in *Times*, *Morning Post*, *Morning Chronicle*, *Daily News*, and *Sunday Times* of March 10th; also *Times* of 7th and 23rd April.

**MR. GEORGE BUCKLAND** has the honour to announce that on **MONDAY, TUESDAY, WEDNESDAY, and FRIDAY EVENINGS, and on THURSDAY and SATURDAY AFTERNOONS**, in next week, he will open the Lower Room, Recent Gallery, 69, Regent-street, with a **PICTORIAL and MUSICAL ENTERTAINMENT** of Songs and Scenes from the Tempest. The Tableaux, 14 in number, will be given by Living Artists. The original music of Ariel will be sung by Miss Clara Fraser, who will introduce a new ballad, by W. S. Rockstro, "The Cradle of Genius." Mr. George Buckland will sing two new songs, "Caliban's Curse," composed by J. W. Hobbs; and "Prospero's Farewell to Ariel." The Scenery and Dresses entirely new. The entertainment will conclude with a buffo song, illustrated in pantomime, "The Rehearsal of a Melodrama."—Admission, 1s. and 2s.; Dress stalls, 3s. The office is now open. Evenings at Eight, afternoons at Three.

**ROYAL ACADEMY OF MUSIC.—THE MENDELSSOHN SCHOLARSHIP.**—One Scholarship (Male), called the "Mendelssohn Scholarship," has been instituted by the Committee of the Mendelssohn Fund, and will be competed for in the month of June next. The Scholarship is open to competition to Natives of Great Britain and Ireland, from the age of fourteen to twenty, and entitles the holder to gratuitous education at the Royal Academy of Music for one year, and subject to renewal. The principal qualification required in the candidate will be talent for composition. Candidates for the Scholarship are to send in their names and addresses to the Secretary of the Royal Academy of Music, on or before the 21st of June next, accompanied by a certificate of birth. The Examination will take place on Saturday, June 28th, at the Institution, at Twelve o'clock, when the Board of Professors, with the sanction of the Committee of the Royal Academy of Music, will select the two best candidates, one of whom will be appointed to the Scholarship by the Committee of the Mendelssohn Fund. (By order) J. GIMSON, Secretary.

May, 20th, 1856, Tenterden Street, Hanover Square.

**BRADFORD MUSICAL FESTIVAL, 1856.**—Under the especial patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Albert, K.G., His Royal Highness the Duke of Cambridge, K.G., etc., etc. President—The Right Honourable the Earl of Harewood. The Festival will be held in St. George's Hall, Tuesday, August 26, Wednesday, 27, Thursday, 28, and Friday, 29. Conductor—Mr. Costa. Chairman—Samuel Smith, Esq. Secretary—Mr. Charles Ollivier. Committee Room, St. George's-hall, Bradford.

**MRS. PAGET** (late Miss Clarke, R.A.M.), Contralto, has arrived in London for the Season, and may be engaged for public and private Concerts, &c. Address 35, Judd-street, New Road.

**MR. AND MADAME R. SIDNEY PRATTEN**, Professors of the Flute, Guitar, and Concertina, 131a, Oxford-street, where may be had the whole of Mad. Pratten's publications for the Guitar, consisting of 50 Songs, at 1s. 6d. each, and 30 Divertissements at 2s. 6d. each. Catalogues may be had on application.

**PIANOFORTES.**—Allison and Allison have the best description, in rose-wood, from 26 guineas.—75, Dean-street, Soho.

**TO ORCHESTRAS, CHOIRS, MUSICAL SOCIETIES,** &c.—WOLNUGH'S STANDARD FUNOTAL PORTFOLIOS possess superior advantages as cases or holders for music. The back being solid, substantial, and extra finished, presents the appearance of a bound volume, while each sheet is secured by an elastic chord. They have obtained the approval of the musical profession from their suitability to receive selections of pieces for special purposes. To be had of Brower and Co., Music-sellers and Publishers, 23, Bishopsgate-street Within; or of the Inventor and Manufacturer, 6, Bateman's Row, Shoreditch; and of the trade generally.

**THE TEN-GUINEA HARMONIUM**, with the Improvements. Manufactured solely by Messrs. Wheatstone and Co., who obtained the only Prize Medal for this instrument; has the full compass of five octaves, with one stop, a rich sustained quality of tone, which can be reduced either loud or soft at pleasure; is an excellent substitute for an organ, and does not require tuning. Warren's Tutor for the above, 4s. WHEATSTONE and CO., Inventors and Patentees of the Concertina, 20, Conduit-street, Regent-street, London.

**PIANOFORTES.**—OETZMANN and PLUMB beg to inform Music-sellers and Professors that in consequence of their having made great improvements in the manufacture of their instruments, substituting machinery for manual labour, and taking advantage of the new Patent Steam Drying processes, are enabled to offer to the Trade superior Pianofortes in Grand, Semi-Grand, and Cottage, in all variety of woods and designs, at considerably reduced prices. Illustrated Lists sent on application, or a visit to their Manufactory will prove the great advantage secured. 6, Great Russell-street, Bloomsbury Manufactory, Chancery-street, Tottenham-court-road. Alexander and Co.'s Harmoniums at trade prices.

**THE IMPROVED PATENT HARMONIUM.—GEO. LUFF and SON**, Inventors of the Sourdine and Celeste Stops, have added another improvement to their Harmoniums, the Patent Gen-uillière, or knee-stop, which enables the player to produce the full power of the instrument without lifting the fingers from the keys. The improvement can be applied to Harmoniums already sold. To prove the superiority of their Harmoniums they keep them in order five years, free of charge. Being pianoforte makers, they exchange harmoniums for pianofortes, and pianofortes for harmoniums, both of which can be previously hired, with choice of purchase, at the lowest price for a first-class instrument. Sole agents for DeLain's new instrument, the Harmonichord.—Geo. Luff and Son, 103, Great Russell-street, Bloomsbury.

**HOPKINSON'S PIANOFORTES.**—By Royal Letters Patent.—These Instruments obtained **FIRST CLASS PRIZE MEDALS** at the Universal Exhibitions of London in 1851, and Paris in 1855. An entirely new stock now ready for selection. None can surpass them, and the prices are moderate. Lists and drawings free. Warerooms, 235, Regent Street, and 18, Soho Square, London.

**ELASTIC SUPPORTING BELTS** of a new fabric and **EXTREME LIGHTNESS**, for ladies' use before and after accouchement. Instructions for measurement and prices on application. The Profession and Hospitals supplied. POPE & PLANTE, 4, Waterloo-place, Pall Mall, London.

**GLASS AND CHINA.**—PELLATT and Co. have now on view, at their large Show Rooms, Nos. 58 and 59, Baker-street, Portman-square, the **LARGEST and CHOICEST STOCK of GLASS and CHINA in ENGLAND**, and all marked in plain figures, for cash. Manufactory and Chandelier Show Rooms, Holland-street, Blackfriars.

**THE MOUSTACHE MOVEMENT.**—Rimmel's Napoleon Pomade, as made expressly for the Emperor of the French, is the only preparation that will really fix the moustache and keep it firm and graceful in all weathers and climates. Sold in pots or bottles, from 1s. by all the trade. Eugene Rimmel, Perfumer, sole proprietor of the Toilet Vinegar, 39, Gerrard-street, Soho, London.

**ETHEL NEWCOME VAISE.**—By HENRI LAURENT. Illustrated by Brandard. Second edition. Price 4s. From the *Critic*, Oct. 13th, 1855.—"This is one of the best compositions we have heard from the pen of M. Laurent. The first melody is remarkably chaste and beautiful, and will be remembered by every one after a single hearing."—Boosey and Sons, Musical Library, 23, Holles-street.

**OSBORNE'S LA DONNA E MOBILE.**—Second edition, 2s. 6d.—"Mr. Osborne has decked it out with all his usual amount of success; and, withal, in a form of such facility for the instrument as to require but little practical skill for its execution."—*Sunday Times*. Boosey and Sons, Musical Library, 23, Holles-street, London.

**OSBORNE'S "A TE O CARA,"** Third Edition. "It contains all the materials of the Puritani quartett, disposed for the instrument not only with taste, but also with precisely the knowledge requisite to combine a proper degree of effect without the slightest amount of complexity."—*Sunday Times*. Boosey and Sons, Musical Library, 23, Holles-street.

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**DR. MARK'S** entirely new, simple, effective, and highly approved System of Musical Education, entitled "THE MUSICIAN," in which the whole elements of music are condensed in twelve easy, complete, and progressive studies for the pianoforte, together with five progressive pieces of music, and an addenda containing the principles and compass of every musical instrument in existence. To subscribers One Guinea, to non-subscribers Twenty five shillings. In numbers 2s. 6d. each the twelve numbers, without the addenda, which is only applied to subscribers for the whole work. Ladies and gentlemen who would wish to subscribe for this work may leave their application addressed to Dr. Mark, care of Messrs. Boosey and Sons, 23, Holles-street, Oxford-street, London.

**HOLLOWAY'S PILLS** should be taken for the cure of Dropsy.—Females at a certain period of life become liable to this complaint, which first makes its appearance by the swelling of the feet, legs, and hands; then making strong inroads on the constitution. Numbers of dropsical patients, even when their cases were pronounced hopeless, have been cured by taking Holloway's Pills; and this medicine having stood the test of years as a certain remedy for this malady, no one so afflicted should avoid giving it a trial. Sold by all Medicine Vendors throughout the World; at Professor Holloway's establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidici, Smyrna; and A. Muir, Malta.

NEW LABEL.

**IN consequence of the great variety of Counterfeit Labels** of A. ROWLAND and SONS' MACASSAR OIL, now in circulation, and which so nearly resemble the original as frequently to deceive the unwary, they have employed those eminent artists, Messrs. Perkins, Bacon, and Co., who at great cost, and by a peculiar process of their own, have succeeded in producing from steel "A NEW LABEL," which cannot be forged. It is composed of a section of an engine-turned circle, repeated One Hundred and Thirty times, and forms an original lacework ground, upon which is engraved in white letters, "Under the Patronage of the Courts of Europe," with an embossed profile of Her Majesty "THE QUEEN," lately specially taken for the purpose, and which surmounts the words (also in white letters)

"ROWLANDS' MACASSAR OIL,

FOR THE GROWTH, RESTORATION, AND FOR BEAUTIFYING THE HUMAN HAIR." Under which is the signature of the Proprietors in Red Ink,

"A. ROWLAND AND SONS."

The whole, with the exception of the Profile, being covered with a lacework pattern, in transparent colourless ink.

The Pamphlet, enclosed in the Label or Wrapper, has been re-written and thoroughly revised; and instead of the cork and seal to the bottle, a glass stopper, of the Air and Calder Company's Patent, is now used.

The prices of the MACASSAR OIL are 3s. 6d. and 7s.; Family Bottles, (equal to four small,) 10s. 6d.; and double that size, 21s.

Sold at 30, Hatton Garden, London, and by Chemists and Perfumers.

## TO JENNY LIND.

(From an enthusiastic Contributor.)

SHE comes—the peerless, heaven-toned Queen of Song,  
In her own beauty, yet excelling grace;  
Her blue eyes glist'ning as she moves along,  
And more than goodness beaming in her face.

It is her mind that shines so pure and bright,  
And casts a halo o'er her; 'tis her soul,  
That through her mortal frame diffuses light,  
And lends a ray immortal to the whole.

Hush! hush! as she pours out—in liquid stream  
Of song—her heart! Ah, sweetest melody!  
Not the soft stream alone is sweet, we deem,  
But voice and heart are tuned in harmony.

Oh! sure such music is not of the earth—  
That distant note has heaven in its tone,  
And waited upwards from its place of birth,  
Is echoed in worlds happier than our own.

The song is o'er, and Music's voice is still'd,  
A pause of rapture comes upon the scene;  
Hushed are those notes which late the bosom thrill'd,  
All wrapp'd in silence, as they ne'er had been.

Have those sweet sounds, then, melted in the air  
Which bore them upwards? No; they still endure:  
Their echo shall be heard in many a prayer,  
In many a blessing from the succored poor.

And when those angel eyes have lost their light,  
That form its beauty, and that voice its power,  
Then shall our Jenny Lind, in worlds more bright,  
A seraph sing in Heaven's immortal choir!

## ADOLPH ADAM.

Continued from page 308.

*Le Châlet*, considered by many Adolph Adam's masterpiece, was produced about this time, and with a success that surpassed all his other works. The music of this opera is indeed more fresh, original, and expressive, than any Adam previously wrote. Everybody was charmed with it, and the performance drew all Paris to the Opéra Comique. The very success of *Le Châlet*, however, brought a host of enemies about Adolph Adam's ears. These were for the most part among the junior composers, all of whom looked upon the facility and readiness of Adam as the chief cause why their productions were withheld from the theatre. They had recourse to all sorts of calumnies, and went so far as to avow that he was not the author of the music at all. They even fabricated a story, to prove that Adolph Adam never wrote *Le Châlet*. The story was to this effect:—When Hérold died he left behind him *Les Rosières*, *La Clochette*, *Le Muletier*, *Marie*, *Zampa*, and the *Pré aux Clercs*. Adolph Adam was charged by his relatives to examine and put in order Hérold's papers. It was asserted that among these papers Adam had found scraps of music belonging to an unfinished opera, called *Ludovic*, which he did not necessitate to appropriate and make use of in the partition of *Le Châlet*. Of course, if there were nothing else to disprove this calumny, internal evidence would have done so. All the music of *Le Châlet* is thoroughly characteristic of Adolph Adam's style, and has nothing in common with Hérold. Adam's mode of thinking was decidedly French. Hérold showed occasionally the large phrasing, and natural tunefulness of the Italian school. Adam's phrasing was narrowed, *mincé*, and his tune never gave one the idea of inspiration. *Le Châlet* is full of melody, but it is the melody of the Boulevards, not of the fields and forests, as we frequently find in *Marie*, *Zampa*, *Pré aux Clercs*, and other works of their composer. Of course, judges scoffed at the idea that Adam stole the music of the *Châlet* from Hérold, or argued, if he had done so, he had not helped himself to the choicest *morceaux*. The controversy, however, went to prove that the opera was worth talking about, and only served to make its success more decided with the public.

To *Le Châlet* succeeded, in 1835, *La Marquise* and *Micheline*, each in one act. In 1836, *La Fille du Danube*, a ballet, was

produced at the Grand Opéra; and soon after, at the Opéra-Comique, *Le Postillon du Longumeau*. Both achieved eminent successes, and may be reckoned among the most popular works of the master. *Le Postillon du Longumeau* was written expressly for M. Chollet. *Les Mohicans*, a ballet, was produced in 1837, and *Le Fidèle Bergère*, a comic opera, the same year. The former made a regular *fiasco*, and was withdrawn after the first performance. It subsequently shared a better fate in Prussia, and was, for several years, a standard work in the repertoire of the opera at Berlin. In 1838, *Le Brasseur de Preston*, an opera in three acts, was brought out; and, in 1839, *Regine*, in two acts, and *La Reine d'un Jour*, in three acts. These two last works left but a feeble impression. Adolph Adam was chagrined, and left Paris for Russia, thinking that among despots he had a fairer chance of achieving a greater success and of making a rapid fortune.

During his sojourn in Russia, Adolph Adam, for the first time turned his attention to literature, and wrote, for a musical journal, a series of letters entitled *The State of Music in Russia*. He did not, however, long continue in his new avocation. The climate of Russia disagreed with him; he fell ill, and, as soon as he was convalescent, repaired to Berlin. Here the King of Prussia, who had accepted the dedication of the *Postillon*, engaged him to write an interlude, which, composed, copied, and executed in less than three months, grew into an opera in two acts, under the name of *Die Hamadriaden* (the Hamadryades). Considering the rapidity with which it was written, that Adam was almost entirely ignorant of the German language, and was compelled to study the meaning of each word and the force of each syllable separately, the composition of *Die Hamadriaden* was one of his most remarkable achievements. This was the last work which King Frederick William had caused to be represented.

Tired of wandering about, Adolph Adam returned to Paris. His first work was *La Rose de Venise*, an opera in three acts, given for the farewell appearance of Madame Cinti-Damoreau, in 1841. *Giselle*, perhaps the most successful ballet ever produced at the Grand Opéra, and the composer's choreographic *chef-d'œuvre*, written expressly for Carlotta Grisi, was brought out the same year. About the same time Gretry's *Richard Cœur de Lion* was revived, newly instrumented by Adolph Adam; and in the same year was given *La Main de Fer*, an opera in three acts. In 1842 appeared the ballet *La jolie Fille de Gand*; *Le Roi d'Yvetot*, an opera in three acts; and *Lambert Simnel*, an opera in three acts, begun by Hippolyte Monpou and finished by Adolph Adam. *Le Roi d'Yvetot* achieved a fair success, *Lambert Simnel* none whatsoever. In 1844 Adam re-instrumented the *Déserteur* of Monsigny, and composed for the *rentrée* of Chollet, an opera in three acts, entitled *Cagliostro*. The same year M. Bertin having died, the Académie des Beaux Arts conferred the vacant arm-chair on our composer, who henceforth signed himself, with secret and childish joy, "Adolph Adam of the Institute."

In 1845, the Grand Opéra produced his new ballet, *La Diable à Quatre*, with eminent success, chiefly attributable to the incomparable dancing of Carlotta Grisi. The following pieces were produced in the order assigned them:—*La Bouquetière*—an opera in one act, and *Le Premier Pas*—a *pièce de circonstance* for the re-opening of the Opera, in which he had for his collaborators MM. Auber, Halévy, and Carafa (in 1847); *Griseldis*; *ou, Les Cinq Sens*—ballet (1848); *Le Toreador*—an opera in two acts (1849); *La Filleule des Fées*—ballet for the Grand Opera, *La Fénal*—opera in two acts, and *Giralda*—opera in three acts, for the Opéra-Comique (1850).

Since the year 1850, Adolph Adam composed, at various times, *La Sourde*; *ou, L'Auberge pleine*, *Le Roi des Halles*, *Si j'étais Roi*, *Le Bijou Perdu*, for the debut of Madame Marie Cabel, *Le Hussard de Berchini*, and other operas, operettas, and ballets produced at the Opéra-Comique, or Théâtre-Lyrique. Besides the above, the works of Adolph Adam comprised a quantity of sonatas, *airs variés*, cantatas, *morceaux de fantaisie*, overtures, symphonies, etc., etc. His sacred contributions are but small, consisting only of two Masses. One of these was executed on Pascal Sunday, in 1847, at the Church Saint-Eustache—so to speak, the Musical Church of Paris; the other, composed for the Association des



*Artistes Musiciens*, was performed in the same church in 1850. All these works have tended more to spread far and wide the name of Adolph Adam than his *fauteuil* at the Institute, his Professor's Chair at the Conservatoire, the Cross of Officer of the Legion of Honour, that of the Oaken Crown of Holland, and the Cross of Commander, blue and white, of Notre-Dame de la Conception de Villa-Vicosa of Portugal.

In 1846, Adolph Adam conceived the idea of establishing a third lyric theatre, to afford young composers a chance of having their works brought out. He was supported by an influential journalist, who gained the support of M. Guizot, and obtained the sum of one hundred thousand francs for cession of the privilege. Adolph Adam opened this theatre in the month of November, 1847, and had the honor of re-introducing to the Parisian public Madame Marie Cabel, now one of the most renowned French singers of the day, and to whose talents the success of the new establishment was mainly indebted. Madame Marie Cabel had some years previously—when she was very young and her studies were incomplete—debuted at the Opéra-Comique without success. Adolph Adam having heard her subsequently in Belgium, saw the great improvement she had made, and engaged her for the opening of his theatre. The affairs of the Théâtre-Lyrique prospered well, until the revolution of February, which turned the heads of the people from all music excepting the Marseillaise Hymn and other political *morceaux*. Adolph Adam battled against fortune bravely, but with little effect. It was greatly to his credit that he held fast to all his engagements, and proved himself, in the truest sense of the word, an honourable man. His talents as an *impresario* were hardly first-rate; when he saw ruin stare him in the face, and when necessity compelled him to labour more than ever at his desk, he should have withdrawn from the management, and devoted himself entirely to composition; or, if he preferred his administrative duties, he should have made composition a secondary consideration—the object merely of his leisure hours. Instead of choosing either alternative, with a recklessness altogether inconsistent with his character, he turned his attention to literary writing, and became musical critic first to the *Constitutionnel*, and afterwards to the *Assemblée Nationale*. As a *litterateur*, Adolph Adam did not advance his reputation with the world at large. His articles were frequently instructive, and sometimes amusing; but their signature was their principal merit.

The Italian composers alone offer examples of the musical facility of the master, whose loss French art cannot cease to deplore. To a lively instinct for dramatic colouring, Adolph Adam added an aptitude and readiness in composition, which rendered him precious in the eyes of lyric managers. Were they in want of a new work, he would engage to furnish a one act opera in three days, and a three act opera in fifteen. As a composer, Adolph Adam has no pretensions to rank in the first class. He is admirable in the disposition of the voices—he was not on intimate terms with Rossini for nothing—and his instrumentation is extremely clear and correct. His ideas are lively and fanciful, but want originality and elevation. He shows to best advantage when he writes neither tragic nor comic music, but something between, in which no particular inspiration is demanded, which ingenuity and talent cannot supply. With all his cleverness, Adolph Adam was no genius; the "divine fire" was not in him; and his works cannot live beyond our own time. They have had their day, like other pretty ephemera, and are already passing on their way towards the great lake of oblivion. As a man and a friend, Adolph Adam must be written down among the very worthiest. He won and retained the respect and esteem of all who came within the circle of his acquaintance, and the real affection of such men as Rossini must go a great way to exhibit his character in the most amiable light.

The successor of Adolph Adam at the Institute is Hector Berlioz.

LEIPZIG.—A new work, *Beethoven et ses Glossateurs*, by Herr Oulibicheff, the biographer of Mozart, will shortly be published by MM. Breitkopf and Härtel.

## THE ORIGINAL SCORE OF MOZART'S REQUIEM

BY E. P. EDLEN VON MOSEL.

Custos of the Imperial Library at Vienna

(Translated expressly for the Musical World.)

(Continued from page 310.)

THESE remarks, which prove with what extraordinary care and conscientiousness the examination was conducted, are to be explained in the following manner, by means of the MSS. of Mozart, already mentioned, which were collected for this purpose:—

As regards the date, 1792, it would be too bold a conclusion to suppose that Mozart purposed to have a transcript made for himself of this, his most important work, when it should be completed, before consigning the original to the person who commissioned him to write it, and which could not be effected before the first days of the approaching new year, and that in this expectation he wrote the date of the coming year upon the first page. This inscription can, however, be explained by another and more obvious probability.

Among the MSS. of Mozart contained in the portfolios referred to, there is a score of a concerto for a French-horn, with accompaniments for string instruments and two oboes, which Mozart composed for his friend Seitzel, a celebrated horn-player. At the end of this stands in his hand-writing, "*Vienna, Vener de Santo, le 6 Aprilé, 1792*." Evidently here 1792 is written in mistake, instead of 1791, in which year Good Friday fell upon the 6th of April, and thus it might also have happened with the date in the *Requiem*; although, for my own part, I prefer the former solution of the question. Further, no one who designed to make a forgery of a MS. of Mozart would have added to his signature the date of a year in which he no longer existed. Nevertheless, it is worthy of remark that the Abbé Stadler did not notice this date, since if he had he would certainly have mentioned it, as we know, from his dissertations upon the work, that he copied the *Requiem*, *Kyrie*, and the *Dies iræ* "from the first written score, and the genuine autograph of Mozart," and, indeed, this not long after his death.

The consecutive fifths in the violins in the *Sanctus*, the effect of which is softened, and almost annulled by the contrary motion of the first and second violins, may have escaped the composer's attention in the ardour of writing, or may intentionally have been written by him as an exception that may well be permitted to such a master. Moreover, there might be quoted not a few consecutive fifths well known to me, from works of Handel, whom however no one would accuse of impure part-writing.

It is true that Mozart was accustomed almost always to write his rehearsals in the manner described above, and that this is indeed one of the chief peculiarities by which to identify his handwriting. It is, however, to be observed, that in the rondo for the Horn, before referred to, the open-shaped natural, exactly resembling that used in the *Dies iræ* of the score in question, appears throughout; and it is to be remembered that this *Rondo* and the *Requiem* were both written during the last year of Mozart's life. These open, unusual shaped naturals are, moreover, in the MS. under judgment, the less questionable, as they are not continued from the first page of the *Dies iræ* throughout the score, but from the second page of the sixth leaf the close ones which he usually wrote begin to be mixed with all the open ones, and are more and more frequently employed until folio 27, and they only appear from the 28th leaf until the end of the work.

With regard to the capital letters above referred to: in the MSS. of the four Portfolios are many examples of the B corresponding with those in the score under notice, and there is an R exactly like that in the superscription of the above-mentioned *Rondo*. The remaining letters in the *Dies iræ* to the end, do not precisely correspond with the MSS. with which they have been compared; on the other hand, the word *finis*, at the conclusion of the whole, might be supposed to be an impression from that at the end of the before-named *Cantata* of the 15th November, 1791.

What was meant by these little perpendicular lines and crosses, which either alternately or side by side, at greater or less distances, appear at the top line of almost every page, must always remain a problem which Mozart himself alone could solve. That, however, they were inserted by himself, and not by Süßmayer, is proved by their appearing not only in the sketches of the score of the *Requiem*, which are entirely in Mozart's handwriting, but also in many other vocal pieces in the portfolios, and even in instrumental compositions, for example, on every page of the original MS. of the beautiful sonata for the pianoforte in A minor, which Mozart wrote in Paris in the year 1778, and is included in his collection.

With respect to the numbering of the pages, it is certainly remarka-

ble that it is not, as in the sketches of the score, in connected succession; but, as is well known, Mozart wrote this work at interrupted periods, and probably was not at the pains of referring to the numbering of the previous portion, to ensure the regular succession of figures in the complete work, and so began numbering afresh each time he resumed the composition. At all events, the figures in the leaves exactly resemble those of the sketch of the score.

(To be continued.)

## TRANSLATIONS FROM SCHUMANN.\*

(No. 4.)

### ORCHESTRAL CONCERTO-OVERTURES.

J. J. H. VERHULST.—W. STERNDALÉ BENNETT.—BERLIOZ.

CHANCE has placed side by side the three names above, the bearers of which may be regarded as the representatives of the younger artistic generation, at least, of three different nations—the Dutch, English, and French. The last name is well-known, the second is beginning to be appreciated, while the first has already lost some of its strangeness by frequent mention, especially in our own journal. We beg to direct the attention of the reader to them collectively; they are destined, we believe, in time, to play an important part in the musical history of the three countries.

The overtures, of which an account is to be here given, I have not, unfortunately, heard executed by an orchestra. But this fact is, perhaps, counterbalanced, and I am enabled to pronounce an opinion on them, by a tolerable familiarity with most of the composers' other works, and, also, with the composers personally, at least with the two first-named. Berlioz promises from year to year to visit Germany, and make us more nearly acquainted with his music; meanwhile, he has sent us a new overture, affording evidence of the strange path he has struck out.

Holland, hitherto celebrated only through its painters, has signalized itself, in recent times, by a lively sense of music also. Great influence has, probably, been exercised in this particular by the Society for the Furtherance of Music, which spreads through the country in a hundred off-shoots, and the object of which is the diffusion of native, side by side with German, music. The composer of whom we are speaking is a *protégé* of this Society, and, if I am not mistaken, gained, in several contests, the prize for composition. He is, for the moment, living among us, and has, also, earned a fair reputation as a conductor, by his direction of the concerts of the Euterpe Society, last winter. It is to the first named Netherlandish Society, also, that we are indebted for the publication of some of his compositions; a church-piece and an overture have already been noticed and prominently treated in this paper, as the productions of a man of decidedly happy talent. A new overture\* is now lying before us; it was written for the opening of the well known Dutch tragedy *Gysbrecht van Amstel*, for which Verhulst composed, also, music to be played between the acts. The overture, which has frequently been heard in Leipzig, gave great satisfaction, and must do so; it is an overture for all: for the public, the musician, and the critic, and is conceived in that tone of generally appreciated culture, which awakens respect in the masses and sympathy in the artist. Some friendly spirit has, hitherto, kept the composer from the rocks which have often lain in the way of other young artists,—from experiments and seductions; he knows his way, and never hazards anything where success is not certain. A knowledge of the measure of his strength, which has already obtained a most satisfactory elevation, and, in addition, liveliness and sprightliness, distinguish this altogether unusual Dutchman as a man, if we would construe him by the aid of his musical efforts. As a musician, more especially, he possesses that instinct of instrumentation which has no longer to choose between two different directions, but at once takes the right one; he delights most in masses, which he well understands how to arrange and

set in motion, although he has an observant eye for detail as well; he does not aim at new and unusual effects; with good masters before his eyes, he always strives to produce effects that are more general, everywhere recognised, and always agreeable. The overture in question is, however, already some years old, and cannot be regarded as the last result of his aspirations. Talent of this description does not, it is true, progress rapidly, but its advance is all the more sure; diligence, observation, intercourse with masters, and public encouragement have also urged him on, and thus there is no doubt that the young trunk will, from year to year, bear richer and more abundant fruit; the roots are already striking out towards German soil, and, gradually, the overhanging weight of blossom, also, will turn towards the land which has already afforded nourishment and strength to so many great musicians, and just as, in poetry, there are many foreigners, such as Oehlenschläger, Chamisso, and others, whom we may look upon as our own, so may we greet, likewise, Verhulst as honorary member of the German Brotherhood of Art, the number of whose members may, we trust, always increase.

Bennett, too, belongs to this class, although he at once holds himself, as an Englishman, more aloof, and, in somewhat the same manner that we claim back Handel from England, the English may, at some future period, re-demand Bennett as entirely belonging to themselves—not, however, that we intend that any comparison should be instituted between Handel and Bennett. Bennett's latest overture bears the name of "Die Waldnymph,"\* the only non-happy feature, it strikes me, in the whole composition. I know that it is impossible to offend a composer more than by raising objections to the name of his child, since, in his own opinion, he must know better than any one else what he intended, and we might suppose, from Bennett's selecting precisely the "Waldnymph," that he wished to give us a companion piece to his former overture, "Die Najaden;" still the title is not at all striking or favourable to the work. It is certainly poetical to determine a fundamental frame of mind by means of a single existence related to it, just as, from Mendelssohn's "Melusina," the romance, thousands of years old, of life, might spring forth from beneath the surface; but this is not applicable in single instances, and I should have preferred the general designation of "Overture pastorale," or something similar. But, setting aside these minor considerations, which, however, as I have already said, are injurious to the effect, the overture rises sufficiently, in its wonderfully tender and slim shape, over others of its sisters, and breathes the purest and brightest poetic life. The pianoforte score, as a general rule, only half enables us to form a judgment of any piece; but this, I have heard from competent authorities, is not the case with the present overture. Bennett is more especially a pianist, and, however skilfully and daintily he can treat the various instruments, his favourite one still peeps out from his orchestral compositions, and, finally, something fine is produced in a diminished form, like a beautiful thought out of the mouth of a child.

The overture is charming; in fact, with the exception of Spohr and Mendelssohn, I know no other living composer who, as far as delicacy and softness of colour are concerned, has the pencil so much under command as Bennett. Even the fact that he has gleaned a great deal from the two artists just named is forgotten in the masterly treatment of the whole, and, it appears to me, he never displayed himself so much as he really is as in this work. Let any one examine it bar by bar; what a delicate, what a strong web from beginning to end! Instead of hand-broad gaps, from the creations of others, jarring upon our ear, how closely and intimately are all the parts connected! But there is one fault which has been found with the overture: its great diffuseness. This applies more or less to all Bennett's compositions; it is his style; he is finished even in the minutest details. He frequently repeats, too, the very same passages; nay, he does so note for note after the conclusion of the middle movement. Let any one, however, attempt to change

\* From Robert Schumann's *Gesammelte Schriften über Musik und Musiker*. Translated for the *Musical World*, by John V. Bridgeman.

\* "Overture en Ut mineur, à grand Orchestre, etc.," publié par la Société des Pays-Bas, pour l'Encouragement de l'Art Musical."

\* "Overture for grand Orchestra, arranged for four Hands, by W. Sterndale Bennett, Op. 20."

without injuring the work; the attempt will not prove successful; Bennett is no mere schoolboy to whom hints are of any use; what he has once thought stands fast, and cannot be disturbed.

It is beyond the scope of Bennett's naively fervent poetic character, and the direction he has taken in conformity with it, to set in motion grand levers and forces; magnificence and display are foreign to his nature; where his fancy is most fond of tarrying, by the lonely strand, or in the mysterious greenwood, a man does not seize on trumpets and kettle-drums to describe his solitary happiness. Let us, therefore, take Bennett for what he really is, and not for that which he does not at all desire to be, the creator of a new epoch, or an untractable hero, but as a deeply feeling and true poet, who, indifferent to a hat or two more or less, waved in the air, pursues his quiet way, at the end of which, although, perhaps, no triumphal arch awaits him, there is, at least, a wreath of violets offered by some grateful hand—such a wreath as Eusebius would here place upon his head.

Wreaths of another description are sought by Berlioz, that raging Bacchanal, the horror of snobs, who think him a shaggy monster with ravenous eyes. But where do we find him to-day? Near the crackling hearth, in the house of a Scotch noble, among huntsmen, dogs, and smiling peasant girls. An overture to *Waverley*\* is lying before me; an overture to that novel of Sir W. Scott, which in its charming wearisomeness, its romantic freshness, and its general English character is, to my mind, the most pleasing of all the new foreign romances. To this has Berlioz composed music. It will be asked, to what chapter, to what scene, to which verse, and for what purpose?—Critics are always so fond of learning what the compositions themselves cannot tell them, and, moreover, very frequently do not understand a tenth part of what they discuss. Good Heavens! when will the time at last come, when we shall no longer be asked what we intended by our divine compositions; search for fifths and leave us at rest. In this case, however, the motto on the title page of the overture affords us some explanation:

"Dreams of love and lady's charms  
Give place to honour and to arms."

This alone brings us nearer on the track; at this moment I should like nothing better, than for the orchestra to strike up the overture, with the whole mass of readers seated around, to test everything with their own eyes. It would be an easy task for me to describe the overture, either in a poetical manner, by giving the impression of the pictures which it has suggested to me in various ways, or by dissecting the mechanism of the work. Both these methods of interpreting music have something peculiar to themselves; the first, at least, is distinguished for the absence of that dryness into which the second falls, whether it will or not. In a word, Berlioz's music must be *heard*; even the perusal of the score is not sufficient, whatever trouble a person may give himself to realise it on the piano. Very frequently we find only effects of noise and sound, mere lumps of chords, dashed in anyhow, which convey the composer's meaning, and frequently strange reticences, which even a practised ear cannot embody from merely looking at the notes upon the paper. If we probe to the bottom of the separate ideas, they frequently appear, considered by themselves alone, common, nay, even trivial. Taken as a whole, however, the work exercises on me an irresistible charm, in spite of the many things in it which shock, and strike a German ear as unusual. Berlioz appears different in every one of his works, and, in every one, ventures on a new sphere. We do not know whether to call him a genius or a musical adventurer; he is as brilliant as a flash of lightning, but, at the same time, he leaves a stink of brimstone behind him; he presents us with great maxims and truths, and soon afterwards falls into the stammering of a mere schoolboy. To a person who has not got beyond the first elements of musical education and perception (and the majority have not got further), he must appear as nothing more or less

"Gr. Overture de *Waverley*, etc., Op. 1. Partition."

than a fool; this must be doubly the case with professional musicians, who spend nine-tenths of their lives in the most ordinary manner,\* as he exacts from them things such as no one ever exacted before him. Hence arises the opposition to his compositions; hence do years elapse, before one of them achieves the clearness of a perfect performance. The overture to *Waverley* will, however, make its way more easily. *Waverley* and the figure of the hero are well-known, and the motto speaks especially of "Dreams of love which must give place to honour and to arms." What can be more plain? It is to be hoped that this overture will be printed and performed in Germany. Berlioz's music could only prove injurious to persons of weak talent, who would not be benefitted by music of a better kind. Before concluding, I must mention that, strangely enough, the overture bears some distant resemblance to Mendelssohn's "*Meeresstille*;" nor must I pass over a remark by Berlioz on the title page of the overture, which is marked Op. 1, that he has destroyed his previous work (eight scenes from *Faust*) printed as Op. 1, and wishes his *Waverley* overture to be considered as his first. But who will undertake to say that, at some future period, this later Op. 1 will not, also, no longer please its author? Let the reader, therefore, lose no time in becoming acquainted with this composition, which, in spite of all the weaknesses of youth, is, in greatness and peculiarity of conception, the most eminent specimen of instrumental music which the land of the Franks has produced for some time past.

\* I have often been obliged to acknowledge that the most circumscribed ideas are found among working musicians; on the other hand, however, it is not easy to find an instance in which they are deficient in certain sterling qualities.

THE LATE BOCHSA.—(Extract from a private letter.)—*Sydney, February 11th, 1856.*—"Poor Bochsa died here on Sunday, January 6th; he arrived here about a month previously from California with Anna Bishop. I felt certain when I first saw him here that he would leave his bones in this place. His suffering must have been extreme, from dropsy and asthma. Two days before he died he composed a *Requiem*, which was performed at his funeral, and produced a most solemn effect. I attended as chief mourner. During the whole of the day on which he died he entreated them to bring him out to see me, my residence being a few miles in the country. He also insisted upon every piece of music, of which he had large boxes full, of scores, &c., &c., even to the smallest MS., being taken out of his room. I never, during my life, witnessed such a fearful change in any man—knowing him in the prime of his life, and one of the handsomest men of his day, as also one of the best musicians—to behold him arrive here in so infirm a state—swollen, too, to such an immense size; notwithstanding which, his mind appeared as active and energetic as ever. I could not help feeling it a sad and strange circumstance that so great an artist should come out to this part of the world to die."

MANCHESTER.—Madame Clara Schumann gave a *soirée musicale* at the Town-Hall, on Monday evening, the 19th of May. Her recent performance at the Concert Hall was so successful, that a second hearing was unanimously demanded by her countrymen, who are very numerous in Manchester. Madame Schumann played a sonata by Beethoven in D minor, Mendelssohn's *variations sérieuses*, and compositions by Mendelssohn, Chopin, and her husband, in all of which she was warmly applauded. Mdlle. Hartmann was the vocalist.

LIVERPOOL.—A series of English operas are being given at the Theatre Royal with the following company:—Mad. Costantini, Miss E. Johnson, Miss Emma Millar, and Messrs. George Perren, D'Arcy Read, J. I. Haines, and Hamilton Braham. The operas already given have been the *Bohemian Girl*, *Der Freischütz*, and *Lucia di Lammermoor*. Madame Costantini, the *prima donna*, is very well spoken of by the local papers. This lady may be remembered as having appeared some months since, in opera, at the National Standard and Marylebone theatres, with success. She is a native of Liverpool.

VIENNA.—Herr Staudigl is, we regret to say, but too truly a lunatic. There is little hope of his recovery.



## THE BAND IN THE PARKS.

To the Editor of the Musical World.

SIR,—The Bands have ceased to play in the Parks on Sundays. The reason is patent to the world. A social question has become a religious one. One class of persons believes that the eternal prospects of another are compromised by listening to music in the open air on Sundays. Exertions have been made, in consequence, to save souls from perdition, and, as far as we know at present, with success.

It is a comfortable reflection, that, however our weak natures may err, there are always persons in the world ready to snatch us from temptation.

I, for one, really do not see why a moderate amount of pleasure in this world should prevent us from enjoying happiness in the next. On the contrary, I maintain, that a little preparation will fit us all the better for the appreciation of those felicities reserved for the elect in a future state.

I am unable to understand how a soul which has never experienced an agreeable sensation in this life can be able to realize happiness in the next. It is an almost universal opinion that the future condition of man is dependent on the frame of mind in which he quits this sublunary sphere. If he has passed his existence in miserable despondency and self-denial, how can his heart yearn with love and gratitude towards that Omnipotent Being whose will determines our fate both in time and eternity. If on the other hand he has sojourned on the earth cheerful and contented, enjoying the pleasures which the earth affords, he will be the better prepared to quit temporal life, confident that the Power which has surrounded him with blessings below will multiply them a hundred fold above.

These being my views, I am strongly in favour of the poorer classes (whose whole existence is employed in providing luxuries for their task-masters) being entertained and amused in every way practical. Why should the only day on which they can take recreation be a dark, gloomy one to them? Six days in the week the poor man almost forgets his nature in hard work. On the seventh he tries to remember that he is a man, with intellect and senses like his more fortunate fellows. But those very people for whom the poor man drudges like a beast of burden grudge him this relaxation, and bid him fix his mind perpetually on their representation of eternal life. The more I think of it the more I am convinced that our whole system of religion and morals is unsound.

INDEPENDENT.

HERR TEDESCO'S CONCERT.—The Hanover-square Rooms were well filled on Tuesday evening by the friends of this pianist, at his farewell concert. Herr Tedesco played a quartett by Mendelssohn (in conjunction with Herr Jansa, violin, Herr Borschitzky, tenor, and Herr Hausmann, violoncello), as well as a sonata, for piano solo, by Beethoven, in a musicianlike manner. He also gave several of his own compositions with facility and grace, and was frequently and deservedly applauded. Herr Tedesco introduced, during the evening, a promising young pupil, Madlle. Lina Belrichard, with whom he performed a duet for two pianofortes. Signor Regondi played one of his own compositions for the concertina with great success, and Mr. Boleyn Reeves was announced for a fantasia on the harp, for which, however, we were unable to wait. The vocalists named in the programme were Miss Berry, Miss Allington, Madlle. Krall, who, among other pieces, sang a German *lied*, with violin *obbligato* (Herr Jansa), charmingly; Madlle. Sedlitzek; and Herr Reichardt, who, in a German song, obtained an encore, and substituted Balfe's popular serenade, "Good night, beloved." The accompanists at the pianoforte were Mr. Aguilar and Herr Lehmayr.

RÉUNION DES ARTS.—The fifth *soirée* took place on Wednesday evening, when a first-rate programme was provided. The following were the chief pieces:—Grand trio in D (Beethoven) by Mad. Mattmann and the brothers Ganz. Mad. Mattmann, from Paris, made her *début* before an English audience on this occasion. She enjoys a reputation in Paris as a classical performer, and possesses valuable attainments—namely, expression, power, delivery of touch, and correctness of execution. This was manifested in the trio as well as in the *andante* in D, from a sonata by Beethoven, an *allegro* by Mozart, and other solos.

The brothers Leopold and Moritz Ganz, from Berlin, assisted in the trio, and in the quartet by Mozart, with ability. In their *duo concertante* they were encored, and substituted another, which was equally effective. Miss Clare Hemming's in "Amici fideli," Sig. Lorenzo, in "Sulla poppa," and Mr. Seymour in "Campana's romance," were much applauded. The rooms were well filled. For the next *soirée* on June 11th, Madame Clara Schumann, Herr Ernst, and Sig. Piatti are announced.

SADLER'S WELLS THEATRE.—On Monday night a series of operatic performances commenced under the direction of Mr. Howard Glover, the well-known composer, supported by Mr. Sims Reeves, Messrs. Delavanti, Miranda, Weiss, Binge, Leffler, Mrs. Sims Reeves, Mrs. Weiss, Miss Julia Bleaden, and Miss Poole. The opera chosen for the opening night was Mr. Balfe's *Bohemian Girl*. A more popular work could hardly have been selected, and the fact of Mr. Balfe conducting (his first appearance in England for four years) rendered the event doubly interesting. On his appearance in the orchestra a regular "ovation" was accorded him. The applause was perfectly deafening.

The execution of *The Bohemian Girl* was certainly the best that has ever been witnessed in this theatre. Mr. Sims Reeves, of course, was received with enthusiasm, and the two ballads, "When other lips," and the "Fair land of Poland," were encored in a storm of plaudits. Mrs. Sims Reeves, in Arline (as "*sympatica*" as ever) was also loudly encored in the popular romance "I dreamt that I dwelt in marble halls." Miss Poole, the Gipsy Queen, was compelled to repeat a new ballad, written by Mr. Balfe especially for this occasion, "No more I'll join the dance and song," which she sang charmingly. Mr. Weiss, who played Count Arnheim, was equally obliged to sing "The heart bowed down," twice through. So that every one had a share in the honours.

At the end of the opera Mr. Balfe was called upon the stage to receive the renewed applause of the audience. Mr. and Mrs. Sims Reeves were also unanimously summoned: then Miss Poole was led on by Mr. Delavanti, who deserved praise for his spirited performance of Devilshoof.

On Wednesday evening *Fra Diavolo* was produced in a style of excellence to which the *habitués* of Sadler's Wells have not hitherto been accustomed. Its success was, therefore, great. Mr. Sims Reeves's impersonation of the Brigand is too well known to need comment. On the present occasion he acted and sang his very best; he was immensely applauded after the elaborate *scena* "Proudly and wide my standard flies" (Act ii). In the lovely romance, *Fair Agnes*, he was vociferously encored. Mrs. Sims Reeves was Zerlina. Her "looking-glass song" was delivered with captivating archedness; and, indeed, her whole performance was graceful and natural. The part of Lorenzo was played by Mr. Miranda (pupil of Mr. Howard Glover's) in a dashing manner. Mr. Miranda sang the whole of the music with great taste, and was encored in a ballad introduced in the second act ("She is mine"). Mr. and Mrs. Weiss were clever and intelligent, as usual, in Lord and Lady Allensch.

On Thursday the *Sonnambula* was performed, with Mr. Sims Reeves as Elvino, and Mrs. Sims Reeves as Amina. The other characters were sustained by Miss Julia Bleaden, Mr. Weiss, and Mr. Binge. The *mise en scène* of each of the operas has been excellent. Mr. G. Evans is the "scenic artist." In short, so good an *ensemble* has never before been seen by the Islingtonians at their pleasant little theatre. The *Bohemian Girl* is to be repeated to-night. Although the band and chorus are necessarily small, they are efficient—which was to be expected under the management of a practised musician like Mr. Howard Glover.

After the opera each evening, the farce of *The Dead Shot* has been given. The part of Louisa Lovetrick by Miss Fanny Bland, a grand-daughter of the late celebrated Mrs. Glover. This was Miss Bland's first appearance before a London audience, and her *début* was decidedly successful. She is an acquisition to the metropolitan stage. Her acting is spirited, her personal appearance attractive, and she possesses the *vis comica*. The other parts in the farce are well acted. Miss Montague played Chatter, and was the *beau idéal* of a *soubrette*.

## CORRESPONDENTS.

PIANO.—MISS ARABELLA GODDARD is no relation to MISS SUSAN GODDARD.

FORTE.—MISS SUSAN GODDARD is no relation to MISS ARABELLA GODDARD.

## THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 24TH, 1856.

THE victory which the "Saints" have gained over the invigorating influence of the fresh air, and the gentle charms of music, reflects disgrace upon the country. All Europe may justly point at us as a nation of blockheads. The stoppage of the music in the parks is as discreditable to the Priest and the Minister, who quailed before the canting hypocrites, as to the hypocrites who suggested it. If the people of England submit to this stupid violation of their liberties they merit whatever may follow.

Depend upon it our Puritans will not rest satisfied with imprisoning the humbler classes in dark rooms, on a day which was intended to be a day of rejoicing. They will never cease until they have rendered that day as gloomy and miserable to others as it is to themselves. The Sunday trains are an abomination in their eyes; and every innocent and healthful recreation, on the Sabbath, is a curse and a snare, for which there shall be weeping and gnashing of teeth.

Our sly correspondent, "A Sabbatarian," was scarcely ironical when he affected to pity the fate of those misguided wretches, blindly giving themselves up to the temptations of music, sunshine, green trees, and Beelzebub, in the park and gardens of Kensington. Even though they may not believe it themselves, these howling iconoclasts would fain make the world believe, that music on Sundays is an offence against heaven! But the world does not, and will never again put faith in such dogmatic trash. The increase of letters, the application of steam to locomotion and labour, the miracle of the electric wire, are destined in the end, not merely to abolish war, but to put bigotry to the rout. It is impossible now to revive the old sham. That is effete and lifeless; and there is no one to lament it.

The ranters are worse than the dog in the manger. They refuse God's blessings themselves, and will not allow others to enjoy them. Would it not be more modest and discreet to send out armies of field preachers, to chatter down the music in conventional jargon? Thus, at least, the people would enjoy an opportunity of testing the merits of either side. Mawworm might try to drown the harmony of Mr. Tutton's band, in the hoarse discord of his own denunciations—threaten excommunication on every side, and wind up with the peroration of the "spencer." This would be fair play. Honesty and humbug would then meet, face to face—and humbug be ultimately ducked in the Round Pond.

When the Sunday music in the parks is restored (as, sooner or later, it must), it would be a wise precaution to station policemen at the various entrances, with strict orders to stop all Scotchmen and puritans. It were a shame to peril the souls and endanger the salvation of such upright persons (for what would heaven be without Scotchmen?) and therefore humane, no less than circumspect, on the part of Sir Benjamin Hall, to deny them admission to the parks while wicked and indecorous orgies are being perpetrated. The bad odour of non-sanctity would then cease to give offence to their very holy noses, through which they might

continue to sing psalms and hymns at peace—in *secula seculorum*. No one complains of the noises they are in the daily habit of making; why should they be less charitable to their neighbours?

Surely the world is wide enough for all of us—for donkies as well as sages, and as many of each as may chance to come into it. Let us, then, cease this galling interference with each other's habits of life and ways of thinking. It can come to no possible good. Pressure is not argument; and the days are passed (we say it in thankfulness) when these same false prophets, who are endeavouring to stifle the working classes on the only day they can call their own, had the power (and rarely lacked the will) to burn and flay alive all who conscientiously refused to accept their idolatrous dogmas. Be assured, if religion is to be sustained in this way, now that so many of us can read and write, it must eventually fall to pieces. Who, then, will bear the brunt of it—the "saints" or the "sinners?"

Had our Scotch friends taken a peep into the gardens on the Sunday following the cruel edict of Lord Palmerston (over which Mr. Baines shrieked so exultingly), they would have beheld a shocking sight. They would have seen six sturdy butchers imperilling their future state. One was blowing dance tunes upon a halfpenny whistle, like Pico's; the other five were lustily standing up for Händel and the "classics." These butchers are, doubtless, irrevocably lost. Satan has already got hold of them by the big toe. Unhappy fellers of beeves! Even the rain, which came down in torrents, could not keep them away from the parks. They took shelter under the trees, listened to the peccant whistler, chatted and laughed, and (it being on a Sunday) were (unconsciously) damned to a butcher.

As there are reports prevalent about the future proceedings of Mad. Jenny Goldschmidt Lind, which have no foundation in truth, it is as well that we should state, for the instruction of our readers, what we know to be facts.

The present is absolutely the last *professional* visit of Mad. Goldschmidt to this country. Besides appearing at the two Philharmonic Societies, she will give three farewell concerts in Exeter Hall—the first, a miscellaneous performance, on Wednesday, the 11th of June; the second, an oratorio (*The Creation*), on Wednesday, June 25; the third, miscellaneous, on Monday, June 30th. At this last Jenny Lind will take her final leave of the English public. Our information is from the best authority, and may be relied on.

The many and confident rumours about the "Swedish Nightingale's" return to the stage were *rumours*, and nothing else. She will never sing on any stage again; nor had she any intention to resume the theatrical career after the six farewell performances at Her Majesty's Theatre, in 1849. In America, it is well known, Madame Goldschmidt resisted every temptation to induce her to abandon the resolution she had formed. (*Elle est un entêté—il est vrai*). The public may rest assured that the same firmness and sincerity of purpose will induce her to adhere to the second resolution as to the first.

All, therefore, who care to know it, should bear in mind that on Monday, June 30th, at Exeter Hall, JENNY LIND will sing her *last song* in England.

Mdlle. ROSATI.—The *congé* of Mdlle. Rosati, the celebrated *danseuse*, is postponed until the beginning of July, before which time she cannot appear at Her Majesty's Theatre.



## HER MAJESTY'S THEATRE.

On Saturday, *Il Barbiere* was repeated, with the same cast, and the same success for Alboni.

On Tuesday, the *Sonnambula* was presented, with Alboni as Amina, her first appearance in that character before a London audience. As we have not much to say about the rest of the *dramatis personæ*, we may as well dispose of them at once. Sig. Beneventano was just as stiff and ungainly in Rodolpho as in Dandini. Mdlle. Rizzi ought to be a very competent Lisa, since she has a good *mezzo soprano* voice, considerable self-possession, and an agreeable appearance. As a singer, however, she has everything to learn. This was shown, not only in her *solo d'entrata*, but in the air in the last act, which Corbari used to sing so admirably, and which many Lisas omit, either from choice or compulsion. Sig. Calzolari's Elvino is much what it used to be three or four years since—careful, clever, fluent, and, in a dramatic sense, without charm.

The Amina of Alboni, taking into consideration every antagonistic circumstance, is almost a miracle. That Alboni was never created for the part, nor the part for Alboni, is incontestable. All the more marvellous, then, is the art with which she has vanquished difficulties apparently insurmountable, and bended her nature to the exigencies of a task which at first sight would seem utterly uncongenial.

Of course the music has in several places to be modified to suit her voice: but the changes are effected in such a manner as to preserve its character and consistency, while, here and there, inevitably depriving it of a portion of its brilliancy. The loss of brilliancy is chiefly felt, however, in the first act, when the *cavatina*—"Come per me sereno"—although sung in the original key, and with exquisite refinement, displays a tendency to heaviness, if compared with the *soprano* exhibitions to which we have so long been accustomed. The same may be said of the two duets with Elvino, both of which are nevertheless given in a manner which leaves little or nothing to be desired on the score of expression. In the *finale* to the scene where Amina is discovered in Count Rodolph's bed-room, the ringing tones of the *soprano* are missed. Alboni makes no compromise in the climax of this highly dramatic situation—since, rather than damage her voice by screaming, she omits them altogether, leaving the fiddles in the orchestra to respond to the despair of Elvino. And here criticism is arrested. All the rest is beyond reproach.

Except Jenny Lind, no representative of Amina since Malibran has sung the music of the last scene of the *Sonnambula* with such wonderful effect as Alboni. True, she transposes "Ah non giunge" a third lower;\* but it is not the less for that a gush of exultation, a triumph of *bravura* singing. The *large* that precedes it quite equals the memorable reading of the "Swedish Nightingale." Vocal sentiment could not possibly be carried further. Whoever could listen to Alboni in this beautiful *cantilena* unmoved must be cursed with an obdurate heart, and an ear unattuned to music. She is, indeed, divine. But the "Ah non giunge" surpasses even the other. In spite of the transposition—which, with ordinary singers, would confer a sombre tone on the whole—so consummate is the art bestowed on its embellishment, so wonderfully appropriate are the *ricercate* and *floriture*, so singularly well calculated the gradations of tone and the rises and falls (if we may be permitted the phrase) of vocal intensity, exhibited in skillfully chosen passages and ornaments, that no more brilliant and dazzling version of the *finale* was probably ever heard. The pure mechanism of the thing may be described in one word—*perfection*—a perfection that, it is only fair to insist, no other singer has ever attained. We were about to add that, Alboni's "Ah non giunge" was a worthy pendant to her "Non piu mesta;" but the truth is that, as an effort of finished art, combined with taste and fancy, it is far superior.

The success of this new essay (new to London, at least) of Alboni was never for one instant doubtful. Such a performance, indeed, would have redeemed a thousand times as many deficiencies as were remarked in the general execution of the opera.

\* Alboni sings it in G.

The audience, though a little perplexed, were pleased from the first. As the opera progressed they became warmer and warmer, until at the end their enthusiasm knew no bounds. The *rondo finale* was the culminating point. After this Alboni was brought with acclamations before the curtain; but that would not satisfy her admirers, and she was compelled to repeat it again, and a fresh and still more gratifying ovation rewarded her compliance.

Among the audience was observed Mdlle. Piccolomini, who, at the conclusion of the opera, threw two handsome bouquets to her accomplished *camarade*. It is doubtful whether Mdlle. Piccolomini, during her short and exciting career, has ever listened, in her native country, to such faultless vocalisation as Alboni's.

On Thursday the *Barbiere* was repeated for the third time, when Signor Salviani made his *début* as Conte Almaviva, the management being desirous of giving Signor Calzolari a day's rest, to render him more fit for the performance in the *Traviata* on Saturday. Of the new tenor we shall forbear to give a decided opinion until we have heard him again. That he has a good voice we may venture to assert, but serious opera, we are given to understand, is his *forte*.

After the opera the *ballet divertissement*, entitled *Manola*, was produced with decided success. The two scenes are well painted, and the dresses are beautiful. Mdlle. Rosa made her *entrée* as a youthful lover, and looked handsomer than ever. A *pas de tamber de Basque* by her and Mad. A. Bellon was applauded to the echo. A *pas de Quatre*, by Mdlles. Katrine, Lizereux, Clara, and Pierron was equally successful.

To-night Verdi's *Traviata* will be produced in this country for the first time, and Mdlle. Piccolomini will make her first appearance.

FANNY CERITO.—This celebrated *danseuse* has arrived in London. She was to have made her *rentrée* at the Royal Italian Opera on Tuesday last, but was prevented by indisposition.

MR. J. MARTIN DUNSTAN, organist of St. Mary, St. George's East, has been appointed organist of St. Mary-at-Hill, City, vacant by the resignation of Mr. E. T. Chipp.

MADAME CARADORI has been singing at Barcelona, in the Théâtre du Liceo, with great success. During the performance of *Norma* she was recalled six times. On her second representation of the same character, the artists of the orchestra threw a crown of laurel at her feet. Madame Caradori has also played Lucrezia and Valentine in the *Huguenots*. The local papers are enthusiastic in her praise. She will return to England the first week in June.

THE BEST FIGARO.—(From the *Daily News*).—"Belletti, too, had a triumph in Figaro. On his entrance he had the warm reception given to an established favourite. He is probably the best Figaro now on the stage, and he sings the music as well as he acts the part."—How about Ronconi?—Ed. M. W.

BAL MASQUES.—At its last meeting, the committee of Drury-lane Theatre came to the resolution of not permitting entertainments of the *bal masqué* class to take place again in the theatre.

JENNY LIND AND BARNUM.—Jenny Lind has written a private letter to a lady of Philadelphia, in which she deeply sympathises with Barnum in his financial troubles, ascribes to him the most noble qualities, and expresses her intention of placing a sum of money at his disposal.—*Baltimore Sun*, April 28.

REBUILDING COVENT GARDEN THEATRE.—It is reported amongst the officials connected with the late Covent-garden Theatre, that the arrangements for the rebuilding of that edifice has been brought to a satisfactory issue. It appears that as soon as the Duke of Bedford obtains the possession of the ground, operations will commence. The amount of cash necessary has already been paid into one of the most eminent of the London bankers.

OXFORD COMMEMORATION.—Two grand concerts are to be held during the commemoration week, on Tuesday, June 3rd, and Wednesday, June 4th. The first will be miscellaneous—the second an oratorio, Haydn's *Creation*. The band and chorus, 200 strong, is to be conducted by Mr. Benedict. Mdlle. Jenny Goldschmidt Lind is the great star in the vocal department. The other singers engaged are Mad. Viardot, Messrs. Lockey and Weiss. The instrumental performers are Herr. Otto Goldschmidt (pianoforte), M. Sainton (violin), and Sig. Piatti (violoncello).

## ROYAL ITALIAN OPERA.

On Saturday *Lucrezia Borgia* was given for the third time this season. It was a splendid performance. Ronconi, recovered from his indisposition, reassumed the part of Alphonso, in which, now that Tamburini has left the stage, he is unrivalled. Mario, with his voice in first-rate condition, acted and sung his very best. Grisi was more than herself. The audience were enchanted, and perhaps on the whole there has not been a more brilliant night during the present season. The trio of the second act (Grisi, Mario, and Ronconi) was magnificently sung and encored. Mad. Nantier Didec was obliged to repeat (as usual) the *Brindisi*. At the conclusion all the performers were recalled before the curtain, and loudly applauded.

On Tuesday *Il Conte Ory* was given for the second time this season.

On Thursday, after the interval of a year, we had *Rigoletto*, which it was impossible to give last season, in consequence of the absence of Ronconi. *Rigoletto* is Verdi's best opera; or at any rate the last act contains Verdi's best music. It is also very popular with the subscribers to the Royal Italian Opera; and certainly, as regards the cast of the principal personages, its performance at that establishment may be looked upon as unrivalled. Ronconi's acting as the Court-jester is one of the most consummate histrionic displays of our time. It exhibits a masterly portrayal of varied emotions, together with a genial and highly picturesque conception of the personage, which, as our readers are aware, is Victor Hugo's Triboulet, the drama of *Le Roi S'amuse* being the foundation of the plot of *Rigoletto*. Mario, too, is an ideal Duke of Mantua (in which the Italian poet has metamorphosed the French Louis)—as gay, *insouciant*, and seductive a libertine as was ever seen upon the stage—just the man, in short, to sing "La donna e mobile." Mad. Bosio executes the difficult music of Gilda to perfection, and her acting is more graceful and natural in this than perhaps in any other character. Nothing could possibly be better than the Magdalen of Mad. Nantier Didiée, or than Tagliafico's Sparafucile—the assassin, her brother. Nor should Polonini be overlooked, since he delivers the sentence in which the Count de Monterone bestows a malediction upon the head of *Rigoletto* with excellent musical declamation.

All the good qualities of each of the principal artists were displayed to eminent advantage on Thursday night, and the result was a very striking and admirable performance. The audience was delighted, and the opera (which, like its predecessors this season, is got up with great care and efficiency) went off with the utmost *éclat*. The quartet in the last scene, for Mesdames Bosio and Didiée, Signors Mario and Ronconi (where the Duke pays court to Magdalen in the interior of Sparafucile's dwelling, while *Rigoletto* outside plots his revenge and inflames the jealousy of his daughter) was encored with unanimity. The band and chorus, under Mr. Costa, were irreproachable. At the end of the opera the principal singers were brought before the footlights.

It would occupy a whole page to notice all the fine points, vocal and dramatic, in this performance. We shall, therefore, not attempt, nor is it at all necessary, since both the work and its execution—by the same artist who were cast for it this season—have already been more than once described at length.

To-night *Rigoletto* will be repeated.

GENEROUS CONDUCT OF THE OFFICERS STILL IN THE CRIMEA.—Colonel H. Wellesley has remitted to Mr. Mitchell, of Bond-street, the sum of seventy pounds (£70), the produce of a dramatic entertainment given at the Camp before Sevastopol, by the Officers of the 7th and 22nd Fusiliers and Rifle Brigade, to be distributed amongst the sufferers by the late fire at Covent Garden Theatre.

M. ALOYS KETTENUS'S CONCERT took place at the residence of the Marchioness of Downshire, in Belgrave Square, on Saturday, the 10th of May. The most prominent pieces were a violin solo by M. Kettenus; a *sonate à quatre mains*, by Hummel, capably played by MM. Benedict and Hallé; Italian songs by Signor Lorenzo, who should be heard oftener in our concert-rooms, and German *lieder*, by Mdle. Krall. Herr Wilhelm Ganz was the accompanist at the piano.

## MR. BENEDICT'S CONCERT.

THE concert which took place in Exeter Hall on Wednesday night was the most brilliant ever given even by Mr. Benedict, whose annual entertainments are invariably the most brilliant of the season. The hall was literally crammed to suffocation, and the orchestra itself as substantially filled as by the "nearly 700 (including 16 double-basses)" of the Sacred—or the "more than 800" of the London Sacred—Harmonic Society. How was this to be accounted for? Simply by the fact that Jenny Lind, the nightingale of nightingales, was to sing, for the first time since her return from the provinces. Let us, however, give the programme:—

PART I.			
Overture, "Jubilee" ...	...	...	C. M. V. Weber.
Recit. and Romance, "Am blumigen Rain" ...	...	...	Coburg.
Concertante Duet for two pianofortes ...	...	...	{ Mendelssohn & Moscheles.
Duetto, "I Montanari," arranged by ...	...	...	Benedict.
Adagio and Finale, violoncello, Sig. Piatti ...	...	...	Molique.
Air, "Verdi prati" ...	...	...	Händel.
Concerto for two pianofortes ...	...	...	Bach.
Scena and Aria ( <i>Il Turco in Italia</i> ) ...	...	...	Rossini.
PART II.			
Overture ( <i>The Minnesinger</i> ) ...	...	...	Benedict.
Introduction and Selection ( <i>The Minnesinger</i> ) ...	...	...	Benedict.
Aria, "Quant'io t'ami" ( <i>Cola de Rienzi</i> ) ...	...	...	Benedict.
Rondo, "Papageno," with orchestra ...	...	...	Ernst.
Duet, "La Mère Grand" ...	...	...	Meyerbeer.
Overture ( <i>Plauto Magico</i> ) ...	...	...	Mozart.
Conductor, Mr. Benedict.			

Weber's [dashing overture was conducted by Mr. Benedict a worthy disciple of Weber. When, in the *coda*, the familiar melody of our own National Anthem burst upon the ear, the audience (including M. Jules de Glimes) rose to pay it deference. The piece from the opera of *Santa Chiara* (No. 2) of the musically industrious and *pro-wagnerian* Duke of Saxe-Coburg is a poor and somewhat lengthy recitative and *andante* in C, the only original point of which is the termination on the dominant, by the flute, with a G in *alt*. It was well sung, however, by Herr Reichardt, who will doubtless be rewarded by a *croix*—or a *cordon*—or, at least, a clasp of the order of the *Aigle Rouge à deux becs* of Pumpernickel.

The Mendelssohn-Moscheles variations on the gipsy-march in Weber's *Preciosa*, was thus described by a Belgian connoisseur, who assisted at the concert:—"Resemble à une improvisation, dont on ne souvient plus, et qui au lieu d'être une effusion est diffuse et languissante." We do not agree with the Belgian connoisseur, who assisted at the concert. We always considered this piece (which was first played in England by the two composers, at a concert given by the late Mr. Mori—and 20 years later by Miss Arabella Goddard and Mdle. Wilhelmine Clauss, at the New Philharmonic Concerts, in Exeter Hall,) a brilliant and effective rhapsody. Two young ladies—Miss Susan Goddard (no relation to Miss Arabella) and Miss E. Williams, both pupils (if we are not mistaken) of Mr. Benedict—were the pianists on the occasion, and brought both energy and good-will to their task.

Mad. Goldschmidt Lind was welcomed with honors, but without any exaggerated demonstration. Her singing (with Sig. Belletti) in the "Montanari"—a duet founded upon Styrian melodies—was sublime. She was encored with enthusiasm—*s'est fait un peu rier*—but recommenced the duet from the beginning, and with other things gave out a marvellous D in *alt*. Among sopranos, it is too true—as a well-known critic said—"personne n'a cette voix qu'elle seule." In the *scena* from Rossini's *Turco in Italia*, Mad. Goldschmidt introduced a somewhat over-elaborate *cadenza* at the end of the slow movement. But this was more than redeemed by a magnificent shake on A—and a magnificent E in *alt*. In short, the whole was magnificent, and all the *traits de bravoure* were sung, to speak conventionally, *à pleine voix*. "To make short tale," it was glorious vocalisation—"glorious" is the only word. In another style, perhaps, the delicious duet of Meyerbeer—entrusted to Mad. Goldschmidt and Mad. Viardot (Mad. Viardot being "Mère Grand") was the

richest treat of all. We have listened to nothing more piquant and *spirituel*. Each lady was "at her best" (*Athenæum*), and the *ensemble* was perfection. Meyerbeer, had he been present, would have written another duet (say, "La Mère Petit") for the two accomplished artists that same night, before going to bed.

Madame Viardot gave the "air" from *Aleina*, and the "aria" (what is the difference between air and aria?) from Mr. Benedict's *Cola di Rienzi*, with equal good taste. The selections from Mr. Benedict's *Minnesinger* pleased us so much that we are anxious to become acquainted with the whole opera. Besides the overture—a brilliant and vigorous orchestral prelude in E minor and major—there were three choruses, a bass solo (Herr Rokitanski), and a tenor song (Herr Reichardt) with chorus, the whole full of life, animation, and colour. The execution of these pieces might have been (and, "en" the occasion, ought to have been) better. We must except Herr Reichardt, however, from this exception.

John Sebastian Bach's double concerto (with orchestra), performed in a masterly manner by Herr Goldschmidt and Mr. Benedict, was a rare treat to the connoisseurs, though "caviare" to the crowd. Ernst's sparkling and captivating *Rondo Papageno*, played by the great fiddler himself, came within the comprehension both of the initiated and the uninitiated, and delighted everybody *quand même*. The two last movements from Molique's admirable concerto for the violoncello were executed to admiration by Signor Piatti, for whom the concerto was expressly composed by the gifted ex-chapel master of Stuttgart.

The band and chorus were on a scale of great efficiency, and the whole concert was admirably directed by Mr. Benedict.

#### AMATEUR MUSICAL SOCIETY.

The concert on Monday was, on the whole, very satisfactory. The following was the programme:—

PART I.			
Symphony in C ( <i>Jupiter</i> )	...	...	Mozart.
Romance, "Renzo"—Sig. Monari	...	...	Miss Gabriel.
Overture ( <i>Oberon</i> )	...	...	Weber.
PART II.			
Concerto for Pianoforte—Mr. S. W. Waley	...	...	S. W. Waley.
Madrigals, { "Since first I saw your face"	...	...	Ford.
{ "See the chariot at hand"...	...	...	Horsley.
Overture ( <i>Ruy Blas</i> )	...	...	Mendelssohn.
The Madrigals will be sung by Mr. Henry Leslie's Choir.			
Conductor, Mr. Henry Leslie.			

The symphony of Mozart is not one of the *chevaux de bataille* of the Amateur players. The fugued *finale* is a puzzler for them, and no mistake. *N'importe*. Courage, oh, *dilettanti*! Faint heart never won fair lady; short practice never mastered the Jupiter Symphony. Miss Gabriel's romance, a graceful composition, was accompanied by "the Lady" (*Athenæum*) herself, and encored. The overture to *Oberon* (its difficulty considered) went very well.

The pianoforte concerto of Mr. Waley (of which we spoke on a former occasion) was received with enthusiasm, and the composer recalled at the end of it. Mr. Waley's performance was distinguished by greater steadiness than before, though his execution was scarcely so correct in certain places. The accompaniments were famously played by the members of the orchestra, who were all on their best behaviour on behalf of their brother amateur.

The madrigals were beautifully sung by the new choir, which Mr. Leslie has known how to train so effectively. That melodious one of Ford's was encored. "See the chariot at hand," however, deserved the honour quite as much, since it was as well performed as anything the choir has hitherto attempted.

Mendelssohn's glorious overture deserved a better fate than that of serving as a voluntary to accompany the retreating steps of those ladies and gentlemen who were afraid of not being able to find their carriages in time to get home for a *souper à la fourchette*. Even the greatest connoisseurs are hungry and thirsty after a long performance of music, especially when they have enjoyed it. The room was very crowded.

#### CONCERTS AT THE CRYSTAL PALACE.

The first of a series of grand musical performances, with the artists of the Royal Italian Opera, came off yesterday week, and was in the highest degree successful. The whole was under the superintendence of Mr. Gye, and Mr. Costa conducted. The band comprised the old Covent Garden force, with some twenty additions to the strings, numbering upwards of one hundred. The programme was as follows:—

PART I.			
Overture, <i>Oberon</i>	...	...	Weber.
Air (with chorus) Herr. Formes, <i>Die Zauberflöte</i>	...	...	Mozart.
Duet, Mad. Grisi and Sig. Tagliafico, <i>Don Pasquale</i>	...	...	Donizetti.
Madrigal, "Down in a Flow'ry Vale"	...	...	Festa.
Aria, "Della sua pace," Sig. Gardoni	...	...	Mozart.
Scena, <i>Der Frieschutz</i> , Mad. Jenny Ney	...	...	Weber.
Solo (with chorus), "Inflammatus," Mad. Grisi	...	...	Rossini.
PART II.			
Overture, <i>Masaniello</i>	...	...	Auber.
Cavatina, "Ernani involami," Mad. Bosio	...	...	Verdi.
Duet, Linda, Mad. Marai and Sig. Gardoni	...	...	Donizetti.
Brindisi, <i>Lucrezia Borgia</i> , Mad. Didiée	...	...	Donizetti.
Aria, <i>Il Trovatore</i> , Sig. Graziani	...	...	Verdi.
Duet, <i>Puritani</i> , Herr Formes and Sig. Graziani	...	...	Bellini.
Finale, <i>Il Conte Ory</i> —Act I.	...	...	Rossini.

Conductor—Mr. Costa.

A large portion of the nave, north of the great central transept, was converted into a theatre, with stage, proscenium, orchestra, &c. There were elevated seats behind the orchestra for the chorus—an admirable plan, by which the sound of the voices was projected into the area occupied by the audience without being disturbed. The *coup d'œil* was magnificent. Between three and four thousand subscribers were present, and these included nearly all the rank and fashion of London. That the sound might not be lost in reverberation—as inevitably it must have been—the whole stage and orchestra was covered overhead by a thick and impervious canvass awning, suspended by cords from the roof; and, on either side, from end to end, huge canvass screens, painted blue, were placed so as to shut out the courts from the nave and prevent the sound from travelling beyond. The arrangements were admirable and the effect surpassed anticipation.

Of the performance little requires to be said. The effect of the voices and the band took every one by surprise. The finest *pianissimo* could be heard distinctly from every part of the whole vast area. There were four encores—Festa's Madrigal; the "Brindisi" from *Lucrezia Borgia*, given with great animation by Madame Nantier Didiée; the serenade from *Don Pasquale*, exquisitely sung by Signor Mario; and the barytone air from *Trovatore*, rendered in his best manner by Signor Graziani. Loud and continued applause was also bestowed on Madame Grisi in the air with chorus from Rossini's *Stabat Mater*; on Madame Jenny Ney, in the scene of Agatha, from *Der Frieschutz*; on Herr Formes, in the grand air of Serastro from the *Zauberflöte*—in which the splendid voice of the German *basso* resounded through the palace like a fine-toned organ; and to Madame Bosio, in the air from *Ernani*, which she gave with brilliant and dazzling effect.

The quality of the band was amply tested in the overtures to *Oberon* and *Masaniello*, both of which were played magnificently. Not the least remarkable performance of the concert was the first finale to *Il Conte Ory*, which was given with infinite spirit and point by the principals and chorus.

The concert commenced at 3 and was over by half-past 5. It was, consequently, not too long, while enough was given to satisfy any *gourmand*—not to say *gourmet*. The first experiment of the Royal Italian Opera Concerts thus proved eminently successful, and was a guarantee for the issue.

The second concert, given yesterday, fully corroborated the impression made by the first. We can do no more at present than supply the programme, and state that, on the whole, the performance was quite as good as its predecessor, and attracted a larger audience. The programme was as follows:—



## PART I.

Overture, "Euryanthe" ...	Weber.
Trio, "Pensa e guarda," Signori Gardoni and Tagliafico, and Herr Formes ...	Meyerbeer.
Aria, "Una furtiva lagrima," Sig. Gardoni ...	Donizetti.
Madrigal, "Now is the month of Maying" ...	Morley.
Aria, "In diesen heiligen Hallen" ...	Mozart.
Duo, "Tornami a dir," Mad. Grisi and Sig. Mario ...	Donizetti.
Aria, "Oh non temer," Mad. Jenny Ney ...	Mozart.
Finale, "Mi manca la voca," Mesdames Bosio, Marai, and Didiée; Signori Gardoni, Soldi and Tagliafico, M. Zelzger and chorus ...	Rossini.

## PART II.

Overture, "Guillaume Tell" ...	Rossini.
Aria, Betley, Mad. Bosio ...	Donizetti.
Duo, "Ebben a te ferisci" ...	Rossini.
Aria, "Il mio tesoro" ...	Mozart.
Trio, "Le faccio 'un inchino," Mesdames Bosio, Marai and Didiée ...	Cimarosa.
Aria, "Vien Leonora," Sig. Graziani ...	Donizetti.
Finale, "Nume del ciel," by the chorus, <i>Masaniello</i> ...	Auber.

Conductor—Mr. Costa.

We may merely add that the audience nearly doubled that of of Friday last, and that the directors intend opening the Palace to the general public, next Friday, at seven shillings and sixpence each.

## MR. HENRY LESLIE'S CHOIR.

ONE of the best choral performances we have heard for a long time, took place in the Hanover Square Rooms on Thursday evening. The choir, fifty in number, has been trained by Mr. Henry Leslie, who has successfully proved that English voices, when put to good use, can rival those of their foreign contemporaries (no disparagement, of course, is intended to the admirable Cologne singers). The following was the choral programme:—

## PART I.

God save the Queen.

Madrigal, "Flora gave me fairest flowers" ...	John Wilbye.
Madrigal, "Now is the month of Maying," ...	Thomas Morley.
Part-Song, "This world is all a fleeting show" ...	S. W. Waley.
Anthem, "God is gone up with a merry noise" ...	Wm. Croft, M.D.

## PART II.

Part-Song, "The Wreath" ...	Jules Benedict.
Part-Song, "Harvest Song" ...	W. C. Macfarren.
Part-Song, "Departure" ...	Mendelssohn.
Madrigal, "Sweet honey-sucking bees" ...	John Wilbye.
Part-Song, "Oh! who will o'er the downs so free" ...	R. L. Powell.
Rule Britannia ...	Dr. Arne.

Of the above pieces no less than eight were unanimously encored—that is every one of them except two (of the very best by the way—viz: the exquisite madrigals of Wilbye). The arrangements of the National Anthem, and "Rule Britannia," were by Mr. Henry Leslie—who conducted.

The selection was varied by two ballads, of Mr. Land and Lord Gerald Fitzgerald (sung by Miss Dolby); a good performance of Mr. H. Leslie's very clever quintet for piano, oboe, clarinet, horn and bassoon (by Messrs. S. Waley, Alfred Pollock, Boosé, Mann and Snelling); Sterndale Bennett's charming sketches, *The Lake and The Fountain* (why not, also, *The Millstream?*) charmingly executed (by Angelina); and the late Professor T. Attwood Walmesley's *Duetto Concertante*, for oboe and pianoforte, to which every justice was rendered (by Messrs. Pollock and Waley).

We should mention that, on Benedict's "Wreath" being encored, the same composer's "Blessed be the home" (from the *Gipsy's Warning*) was given; and for Pearsall's "Oh! who will o'er the downs," we had Festa's "Down in a flowery vale." The room was very full. We shall return to the subject of Mr. Leslie's choir—which, for more reasons than one, demands attention.

MAD. OVERY'S *Matinée Musicale* will take place at Devonshire House, on Monday, the 23rd June.

## THE SONS OF THE CLERGY.

THE two hundred and second festival of this institution—established in 1655—took place on Wednesday afternoon in St. Paul's Cathedral. The anniversary was celebrated, as usual, by a full choral service, in which the choirs of Her Majesty's Chapel Royal, St. Paul's, Westminster Abbey, and St. George's, Windsor, assisted, under the direction of Mr. Goss, organist of St. Paul's Cathedral. The Rev. W. C. F. Weber, minor canon, intoned the prayers, and the Rev. W. J. Hall, minor canon, read the lessons. The sermon on behalf of the charity was preached by the Rev. J. A. Jeremie, D. D., who took for his text, Psalm 41, verse 1—"Blessed is he that considereth the poor; the Lord shall deliver him in the time of trouble." The musical part of the ceremony was well conducted, the members of the several choirs assembled, together with the boys—numbering in all more than one hundred—acquitting themselves with great credit. Dr. Elvey gave the time with his *bâton* from the middle of the choir, and Mr. George Cooper—sub-organist of St. Paul's—from the organ-loft. The music of the suffrages, as usual, was by Tallis. The anthems after the first and second lessons were both by Attwood, late organist of St. Paul's, and that after the third collect was "Praise the Lord, O Jerusalem," by Dr. W. Hayes, which, while in a musical sense of small value, was appropriate to the time, since the words, selected from the 147th Psalm, bore reference to the blessings of peace. The anthems preceding and coming after the sermon were comparatively new to St. Paul's. Dr. G. J. Elvey, of Windsor, being conductor, the compliment was paid him of awarding to his anthem, "In that day," the place of honour—not certainly because it begins in one key and ends in another. The second place was conferred upon John Sebastian Bach, the latter half of whose well-known anthem in E flat, "Blessing, glory, wisdom, and thanks"—*Lob und Ehre und Weisheit*—was produced for the occasion. Of all the musical pieces this, being the best, was most entitled to be sung without curtailment; but as a sequel to a long sermon a long anthem is always—and perhaps justly—considered as out of place. Altogether, nevertheless, the musical arrangements and the musical performance were commendable, and reflected no small credit on Mr. Goss, who superintended the whole with his accustomed ability and zeal.

MR. ADOLPH GOLLMICK'S CONCERT.—The concert of this well-known composer and pianist took place on Friday evening, the 16th inst., in the Beethoven Rooms, Harley-street. It was announced as being given expressly for the purpose of introducing to the public some of Mr. Gollmick's recent compositions. On this occasion he gave specimens of his talent in the higher class of music, viz., a quartett (in G minor) for piano, violin, viola, and violoncello; and a trio (in C minor) for piano, violin, and violoncello. The first is a work of considerable merit. The "motivi" are very melodious, and worked out in a musician-like manner. The *scherzo*, in particular, was admired. The same praise may be bestowed upon the Trio. Both works reflect great credit upon their composer. Mr. Gollmick has nothing now to do but study and persevere, and his position is secure. Another remarkable essay of Mr. Gollmick was a *sestet* for six performers on three pianofortes, on themes from Donizetti's *Belisario*, which was admirably played by Messrs. Bonedict, Salaman, Kiallmark, Bohrer, Rummel and Gollmick, and is likely to become popular, not only from the scarceness of works of its class, but from its intrinsic merits. Some chamber compositions for the pianoforte, entitled *Pensée*, *Le Réveil* and *Fairy Dell*, must also be mentioned as graceful *bagatelles*. Mr. Gollmick's talent as a writer of *morceaux de salon*, however, is well known and appreciated. The *Fairy Dell*, in particular, was deservedly applauded. We had almost omitted to mention Herr Reichardt's clever singing of a pretty song by Mr. Gollmick, "Remembrance, love, of thee," which pleased unanimously. The instrumental artists who assisted Mr. Gollmick were M. Sinton, whose performance of his own violin *fantasia* in *Rigoletto* was perfect; M. Goffrie (viola); and M. Pague, who played some solos on the violoncello. The vocalists were Miss Stabbach, and Herr Rokitansky, who was encored in one of Schubert's songs. The concert altogether gave great satisfaction.

**MR. FRANK BODDA'S CONCERT.**—At this concert there were no less than thirty-seven pieces executed by nearly forty artists. It commenced at half-past seven, and was over by half-past eleven, which showed ingenious management on the part of the *beneficiaire*. Mr. Frank Bodda provided a miscellaneous selection, and did not attempt to conciliate the connoisseurs, who were, no doubt, in a minority. The Anemonic Union executed several *morceaux*, among which a selection from the *Trovatore* was most admired. Miss Arabella Goddard performed the *fantasia* of Liszt on *Lucia* with unrivalled brilliancy and effect. Of the vocal pieces the most attractive was the *rondo finale* from *Sonambula*, by Mad. Viardot Garcia; the *cavatina*, "Com'è bello," from *Lucresia Borgia*, by Madame Clara Novello; Balfe's new serenade, "Good night, beloved," by Herr Reichardt; Hölzel's ballad, "The Tear," by Herr Formes; and a Scotch song by Miss Messent. There was some admirable part-singing by Mesdames Clara Novello, Messent, Poole, Manning, Huddart, Viardot Garcia, Herr Reichardt, Mr. Haigh, and Herr Formes. Mr. Frank Bodda contented himself with one solo—Donizetti's *aria buffa*, "Quando l'uomo," which he sang with great spirit. The Hall was full, though not crowded.

**A NEW ENTERTAINMENT.**—Mr. George Buckland, already known in the metropolis and the provinces, as a musical lecturer of considerable ability, will commence, on Monday next, at the Regent Gallery, Regent-street, a series of entertainments of a varied and novel character. He announces, in his programme, songs and scenes from the *Tempest*, with illustrations by living artists, to be followed by a characteristic buffo song, burlesquing a country melo-drama. In the vocal department he will be assisted by Miss Clara Frazer. Considerable expense, we hear, has been incurred in the necessary preparations.

**BERLIN.**—There have been two *débuts* lately at the Royal Opera-house; that of Mdle. Valentine Bianchi, from the Paris Conservatory, as Amina, in *Sonambula*, and that of Mdle. Louise Michal, the Swedish aspirant, as the Queen of Navarre, in the *Huguenots*. Both were successful.—A grand military concert was given, recently, in Otto's Circus, for the benefit of the widows and orphans of military musicians as well as for invalided military musicians themselves. The band was selected from the bands of the infantry, cavalry, and *Jäger* regiments at present garrisoned here. The concert, under the direction of Herr Wiprecht, opened with Spontini's overture to *Olympia*. This was followed by Count von Redern's "Fackeltanz," Löschhorn's "Belle Amazone," Schubert's "Lob der Theänen," a "Funeral March," by Beethoven, the same composer's symphony in C minor, and the march from *Tannhäuser*. Their Royal Highnesses the Princes Karl, Albrecht, and Friedrich, were present.—Herr Liebig has brought his Winter Concerts, in Hennig's Wintergarten, to a close.—The Tonkünstler-Verein gave an organ and vocal concert, a fortnight since, in the Klosterkirche. Herr Küster's oratorio, *Das Wort des Herrn*, already performed once last autumn, is to be executed next week in the Petrikirche.—The Royal Domchor has been commanded to study the songs of the Russian liturgy in the Russian language, in order to sing them in the chapel of the Russian Embassy, during the expected visit of the Dowager Empress of Russia.

**ERFURT.**—The Liedertafel of the Enfurt Musical Union celebrated, on the 26th ult., the 25th anniversary of its foundation.

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If sometimes grief come o'er us,  
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Then let us be happy while yet we may,  
And laugh and sing all cares away!

"They say that this life is o'erfraught with woe—  
That happiness fled from us long ago—  
They know not the sweets on this earth we find,  
When friendship and love are kind;  
Tis best to take what fortune sends,  
And smile at future sorrow;  
Why should we fear the morrow,  
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Then let us be happy while yet we may,  
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Native land and native home—  
On the earth the dearest spot,  
Wheresoever we may roam?  
Have the fields, the sky, the sea,  
Which thy infant heart adored,  
Faded from thy memory,  
Ne'er again to be restored?  
And the friends of early youth,  
Peaceful days thy childhood knew,  
Vows of constant love and truth,  
Are they unremember'd too?  
The lights that shone  
For ever gone!

Ah! 'twas well thou could'st not know  
All thy father's griefs and pain?  
What his anguish, tears and woe—  
How he never smiled again?  
Fortune show'd her gifts on thee—  
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While in abject misery,  
Friendless he was left to pine!  
But if sorrowful thou art,  
For past errors wilt atone;  
He will take thee to his heart,  
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By night and day,  
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Sigh no more then,  
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Unreturning,  
Make our joys more bright.  
Let us wander by the streamlet,  
Where in childhood oft we stray'd;  
Let us gather wilding flowers,  
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